

The Theatre

THIS WEEK AT THE THEATRES

◆ Salt Lake.—All week, beginning tonight, matinees Wednesday and Saturday, "The Merry Widow."
◆ Orpheum.—All week, beginning tonight, matinees daily, vaudeville.
◆ Colonial.—All week, beginning tonight, matinees Wednesday and Saturday, "Coriolan."
◆ Bungalow.—All week, beginning tonight, matinees Wednesday and Saturday, "At Valley Forge."
◆ Grand.—All week, beginning tonight, matinees Wednesday and Saturday, "Held by the Enemy."

he sang the role of Danilo, and then in New York City, will sing the role in this city. John O'Donnell was selected for the role of Camille de Jolidon because of his fame as a grand opera tenor, while Thomas Leary, whose plentiful fund of wit is so well known, will have the old part of Nish, the messenger of the embassy. Oscar Pigman will have much pleasure with that splendid comedy part, Popoff, the Marsovan ambassador. Others of distinction are Misses Minnie Olson, Helen O'Neill, Lilly Holmes, Essie McDonald, Blanche Curtis, Flossie Brooks and Messrs. W. Strunz, Charles J. Kaufman, Paul Felver and Murray D'Arcy. The special Hungarian troubadours are Messrs. Hugo B. Kelen, John Oumjim, Joseph Vogel and Frank Vogel. The "Madam Butterfly" orchestra will be an added feature to this famous organization, and will be under the direction of John McGhie.

"The Merry Widow" comes to the Salt Lake theatre for one week, beginning Monday, Aug. 9, with matinees on Wednesday and Saturday.

Vaudeville at Orpheum.

The headline act of the new bill which commences tonight at the Orpheum theatre will be the biggest and best of its recent offerings. It is a powerful, one-act tabloid drama of the track known as "The Futurity Winner," and is from the pen of Edmund Day. There are two

PRESS AGENTS' PROMISES

"The Merry Widow."

In considering the various causes of the immense popularity of "The Merry Widow," which has attracted so many "sets and conditions of men," there are two potent factors, both of which have their origin in rhyme. Rhyme is the dance of sound, as dancing is the rhyme of movement. "The

THE MERRY WIDOW GIRLS



by means of movable scenery, is made particularly lifelike.

James Thornton, one of America's most famous humorists and song writers, will appear in a series of his newest "songs and timely sayings." A few years ago this favorite author of popular songs was heralded throughout America as their secret.

The Camille trio are European grotesque bar artists, whose work is both clever and amusing, as well as being entirely original. Abbott and Minthorne Worthley have a skit, "On the Beach," in which they introduce some graceful dancing. They are actually brother and sister, and their work will be found to be finished and harmonious.

Mortini and Maximilian are laughable magicians, and Martini's illusions are original and perplexing until Maximilian betrays their secret.

Gladys Clark and Henry Bergman, in "The Chauffeur and the Maid," have some lively singing and dancing numbers. The costumes of their act is quite an attractive feature, as during the action of their offering they make two or three striking wardrobe changes.

The motion pictures will be the latest, and Willard Weihe and his orchestra will be in keeping with the times with some lively patriotic selections.

"At Valley Forge."

Miss Anna Cleveland, a Salt Lake favorite, and an actress of beauty and ability, will make her initial appearance at the head of her own company at the Bungalow theatre this week in "At Valley Forge," the picturesque drama by William L. Roberts, which in its day was one of the greatest successes among patriotic plays. Miss Cleveland is supported by a capable company and the play will be given with new scenery and carefully costumed according to the time.

The play is a story of love and devotion of the days of the Revolutionary war. The author based it upon a letter in the archives of the Philadelphia Historical society, written by Captain Wilford Fairfax, an officer in Washington's forces, to his sweetheart, Virginia Fairfax, a celebrated colonial belle. The letter read:

"Dearest Virginia: I could not bear to say these words herein contained, so I must take this less brave company and write them. I am ordered to the north. Our general has some plans of future action which in the end must drive our hated enemy from this free soil of ours and bring a final peace. But though I shall not see you as often as I always be with thy own. Do not neglect to place thy candles in the window, for it brings comfort to my heart to read thy heart's greeting to mine in the flames. Two lights tell me of thy safety, and when I see the one I will know that danger sore besets thee, and though the army of the king should bar the way, it would not keep me from thy side. Till I see thee, if all be well to night, I hold thee in my heart as God's choicest gift, the fairest flower of Virginia's soil. Virginia, my tenderest love to thee till then. WILFORD."

This letter fell into the hands of one of Virginia's rejected suitors, Lord Henry Carleton, a major in Lord Howe's dragoons. Lord Henry hastened to the Hessian camp on the Delaware river, returned with a guard and arrested

Virginia as a rebel and traitor. She was taken into the British lines, where she was tried and condemned. Later Carleton picks a quarrel with Virginia's brother and kills him in an unfair duel. He meets his own doom at the fall of Yorktown, when Captain Fairfax kills him.

From these well authenticated facts a beautiful play has been made. Its production here during G. A. R. week is specially appropriate, for it is easily a leader of patriotic plays.

Miss Cleveland's beauty and charm will make her an ideal Virginia, and the remainder of the company will be well cast. There will be one week of the play at the Bungalow, with matinees Wednesday and Saturday.

"Coriolan."

The greatest of all religious dramas, the famous Mormon play "Coriolan," will be the offering at the Colonial for the week commencing tonight. The mere announcement that this play will be revived should be sufficient to fill the theatre at every performance. When the play was first produced, seven years ago, press and public declared that it was one of the most magnificent productions ever seen in this city. Later it was cast and still later to the principal cities of the Pacific coast. In every case the verdict was the same as it had been in this city.

When it was decided to revive the play for encampment week those behind the movement resolved that the production must be the equal of the original. This was not an easy matter, as the play calls for a long list of capable actors and actresses, a large ballet and

chorus, as well as four acts of magnificent scenery. Believing, however, that the promoters of the plan to revive the play set to work weeks ago, with the result that it is believed the revival of the play will in every way equal the original production.

The part of Coriolan is one calling for an actor with ability of the highest order. After weeks of negotiations Alfred G. Swenson, leading man with "The Wolf" company, was secured by special arrangement with the manager of that company. Mr. Swenson was a member of the original company and understudy to Joseph Howarth, who created the title role. For the part of Zen, the leading female role, Miss Blanche Kendall, former leading lady with the "Eben Holden" company, and for two seasons a leading member of the Charles B. Hanford company, was secured. Miss Kendall is well known in the east, where she has been playing important roles for a number of years. Frederick Moore, for the last ten years a leading actor of the east and west, was secured for an important part. Luke Cosgrove, well known throughout the west, who was a member of the original production, has been secured to play the part which he created. The other characters are in the hands of experienced actors and actresses. The matter of arranging and drilling the ballet has been in charge of Mr. Dignan for weeks, with the result that that part of the play will be the equal of the original production. Miss Mabel Cooper has had charge of the training of the chorus, and this promises to leave nothing to be desired. The magnificent scenery used in the original production has been secured for the revival. The first performance will be given tonight, and the engagement will run through the week, with matinees Wednesday and Saturday. The advance sale of seats indicates that packed houses will be the rule during the entire engagement.

"Held by the Enemy."

The famous military drama, "Held by the Enemy," will be offered by the Willard Mack and Blanche Douglas players at the Grand theatre for eight nights, commencing tonight. Mr. Mack will assume the former Gillette role of Colonel Charles Prescott of the Seventh Massachusetts volunteers, and Miss Blanche Douglas will appear as Rachel McCreery, the daughter of the Confederate. The balance of the favorite stock company will be congenially cast. This war play is laid during the Civil war, and the events of the drama take place in a prominent Southern city occupied by the United States forces. Act 1 shows the drawing room in the McCreery mansion, "held by the enemy." The play centers around the ardent love of the northerner, Colonel Charles Prescott, for the Confederate girl, Rachel McCreery, and their love and the many intrigues of the Union and Confederate forces lead to some of the most intensely thrilling scenes ever enacted on any stage.

Mr. Mack is directing details of the production and rehearsals, and Manager Frank M. Eldredge promises the most complete production of the play

ever seen in this city. Arrangements have been made with the Fort Douglas officials for detailing a dozen privates to act as extras, giving splendid color to the performances. "Old Sow," the original Mormon battalion cannon, is now on exhibition in front of the Grand, and another interesting ceremony will be

FYLES MAKES THE ROUNDS OF MUSIC HALLS IN LONDON

London, July 29.—Music halls outnumber dramatic theatres in London, and outdo them in size and comfort, cost and prosperity. All these vaudeville houses keep open throughout the summer, while most of the playhouses shut up at the social season's end in July. Yet all the year round the specialists compete with the legitimate actors for the favor of all classes. Eight music halls bigger than any in Broadway, and charging twice and a half as much for parquet seats as, say, one quarter better shows, are in the Strand section; and others by the dozen taper away into the suburbs. Last week I described the Empire as giving a show consisting chiefly of two brilliant ballet pantomimes. Since then I have seen at the Palace, Alhambra and Coliseum, houses of equal vogue, programs made up in the American way.

At the Palace, too, it happened that Americans pleased the audience more than any of the English specialists. Walter Kelly, the Virginia lawyer and political spellbinder whose negro dialect anecdotes were a factor in campaign speeches for McKinley, and who has made a goodly fortune in our country by putting his humor into a vaudeville monologue, is repeating here the vogue of Yankee jokers from Artemus Ward to Mark Twain. The subtlest points of his Virginia police justice and negro culprits were taken alertly by the London audience. Yet Punch remains the acme of English comicality.

The other pet of the program was the Charlie Vance whose Indian nasal voice and twang might well puzzle Londoners as much as costermonger's cockney does New Yorkers. I had not realized how much Charlie sang through her nose before hearing her with ears keyed to English speech. Vance, who has made a goodly fortune in our country by putting his humor into a vaudeville monologue, is repeating here the vogue of Yankee jokers from Artemus Ward to Mark Twain. The subtlest points of his Virginia police justice and negro culprits were taken alertly by the London audience. Yet Punch remains the acme of English comicality.

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carried out during all this week, when the flag will be lowered at sunset and a cannon salute fired, with the accompanying bugle calls, in honor of the visiting veterans.

"Cameo Kirby."

Dustin Farnum, in "Cameo Kirby," the new play by the authors of "The Man From Home," comes to the Salt Lake theatre following "The Merry Widow," and promises to be one of the most attractive offerings of the current season. Booth Tarkington and Harry Leon Wilson have supplied the star with a picturesque romance of Louisiana in the early '30s, incorporating in their work many thrilling situations, many effective ideas, true comedy and clever characterization. The character parts have been assigned to very clever artists for interpretation. Mr. Farnum himself plays the title role, that of a Mississippi river gambler. The supporting company is one of unusual ability, including as it does a number of players who have headed companies of their own. The play has been staged by Hugh Ford. A feature of the production is the costuming. The "Cameo Kirby" costumes were especially designed and executed by Maurice Herrman, who furnished costumes for Booth, Barrett, Modjeska, Fanny Davenport and the greater lights of other days.

"The Sphinx."

"The Sphinx," the music of which is by J. J. McClellan and the words by Brian S. Young, will receive its initial presentation at the Salt Lake theatre the week of Oct. 18 next.

The original date for the presentation of the opera was for the Colonial theatre G. A. R. week, but it was found impossible to secure the large number of musicians required for the great orchestra to be used, as the time all under contract for the week. Hence the necessity for the postponement.

But the later presentation will not militate against the opera in the least. On the contrary, it will give ample time for full and complete rehearsal, which will soon be under way again, as they were postponed until a definite date had been fixed. The best singers in the city have been secured, and parts largely assigned. Chorus parts will soon be assigned, and active work begun.

The contracts for the scenery and costumes, which had been let prior to the postponement of the opera, will now be completed and fulfilled. There will be lavish scenic display, as well as beautiful electrical and costume effects. The cast as soon as completed, together with full particulars of the opera, will be announced.

There is Yankee hayseed in my hair, I guess, and I've come on to London to put green goods. Anyway, I've been out five dollars in money, and two afternoons and an evening to see, from an ordinary parquetry seat, Maud Allan dance once in a music hall. In a long theatrical advertisement, nearly all the space was given up to big-type brag about Maud. Knowing that she had gone from San Francisco to become a sudden stage star in London, I took note of the line, "Half price at Saturday matinee." The evening charge for a chair is \$2.50, so I was lured by the belief that I could get Maud for half as much. I went for the bargain, and gave up the usual twelve cents for the program in which to find that Maud performed in the evenings only.

The next day's Sunday advertisement had, in letters five times the size of the other specialists, "The Great Maud Allan," and smaller, "She will dance at a special matinee on Thursday." The hayseed hadn't yet been convinced of my hair. On Monday evening I sat in a seat costing \$2.50, and on scanning

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MISS M. I. IRVINE WUKIMLEY,
At the Orpheum.

"The Merry Widow" teems with both sound and movement—sound which influences the movement, and movement which belongs to sound. From the earliest ages song and dance have been united, but never more harmoniously and appropriately than in this modern work.

Based on and ornamenting a simple, clear, consecutive libretto, the music is frank and spontaneous, full of vigor, melodious and "singable"—demanding vocal ability of no mean order, but neither the voice of the singer nor the ear of the hearer is ever outraged. Though apparently so simple that the melodies are easily memorized, never once is it "cheap."

Above all, its reality and dramatic fidelity give it well deserved popularity. So essentially do the melodies fit the rhyme that music and libretto seem the work of one man. Above all "organic union" is a distinguished feature of "The Merry Widow."

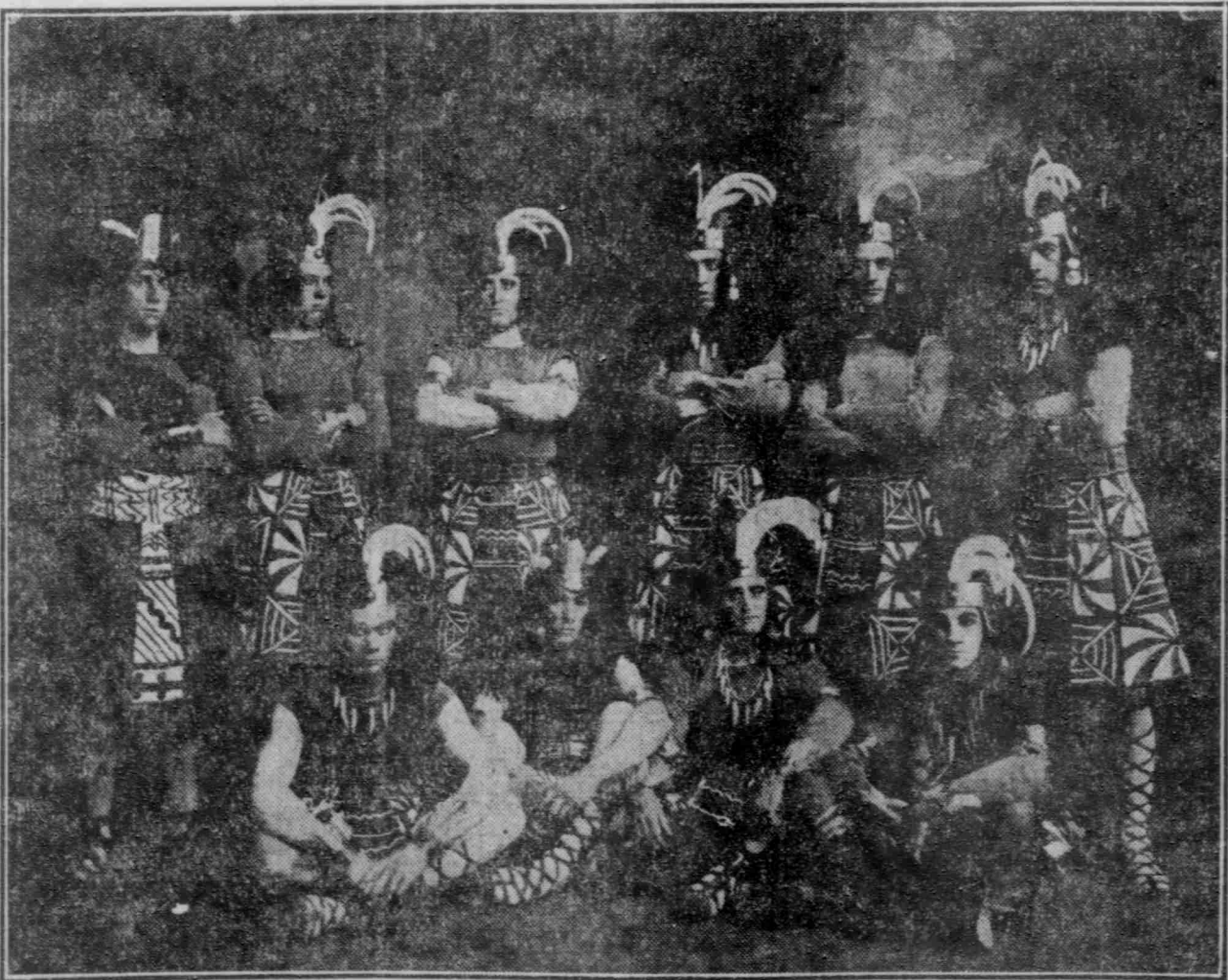
We try as we may to explain the phenomenal success of this famous operetta, and while we occasionally strike what we think is really the reason, however, the best definition is that the entire world loves "The Merry Widow," both the story and the music. This being the fact, it is a great satisfaction to the theatregoers of this city to have the positive assurance that Mr. Henry W. Savage is not only sending to us what is known as his "pet" company, but he is to present for the first time in this city the most famous operetta in the world. Most of the principal artists composing this company have been taken from Mr. Savage's English grand opera company, as he is not sending out the latter this season.

For instance, we are to have that fascinating piece of femininity, Miss Frances Cameron, as the Sonia. As is well known in musical circles, Miss Cameron has made a great success in the title role of "The Merry Widow" in Chicago, Boston and New York, and it will be welcome news to the theatregoers of this city to learn that she will sing the part of Sonia. Another prima donna in this organization that enjoys a splendid reputation is Miss Theresa Van Brunt, whose work in Chicago, New York and Boston placed her in the front rank of the many artists.

George Damerel, the sweet singer who was lionized both in Chicago, where

scenes, the second of which is a thriller, and shows the racetrack at Sheephead Bay, and an actual race in progress which is a stage sensation comparable only to the chariot scene in "Ben Hur."

The cheering crowd on the stage grand stand is held spellbound by the magnificent spurt of the horses, which,



Bodyguard in "Coriolan" at Colonial theater.



Scene from "At Valley Forge," at the Bungalow one week starting tonight.